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ABSTRACT

Business leaders are increasingly realizing that arts education is beneficial in preparing young people for the workplace. Increasingly, business is acknowledging that arts education develops collaborative and teamwork skills, technological competencies, flexible thinking, and an appreciation for diversity. The need for imagination and creativity in the work force is creating a new alliance between arts education and business. Aside from specific disciplinary content, arts education is valuable in three important senses: (1) arts education contributes to the quality of education overall and builds critical thinking skills; (2) arts education builds specific work force skills that business values; (3) an education in the arts builds values that connect children to themselves and to their own culture and civilization; and (4) arts education helps the nation produce citizens and workers who are comfortable using many different symbol systems (verbal, mathematical, visual, auditory). Examples of businesses supporting arts education can be seen throughout the country. One of the most effective ways for businesses and professional to support arts education is to become directly involved in partnerships with local schools and arts organizations. Making partnerships work requires having a vision, planning, leveraging resources, and generating commitment, as well as professional development opportunities for teachers, support for artists, good communication, and promotion. (MN)

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Educating for the Workplace through the Arts

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The Changing Workplace is Changing Our View of Education

IN THE SPACE OF A SINGLE GENERATION, work and the workforce have changed dramatically. If we could put a typical 1966 worker into a 1996 factory or organization, he or she would likely begin to suffer a kind of occupational vertigo — a sense of disorientation in virtually every dimension of the workplace.

It's not just new machines and management philosophies, or that services have replaced manufacturing as the dominant sector of the American economy. It's that the character of work itself has been transformed, largely through the application of information-based technologies and systems thinking to almost everything American business does. The express train to the 21st century has left the station, and the typical workers of just a few years ago are standing on the platform —waving good-bye from the rapidly receding 200-year history of industrialism.

Today's — and tomorrow's — workers have to be multi-skilled and multi-dimensional, flexible and intellectually supple. Even the physical office is being relocated to accommodate new work styles, as cell-phones, faxes, and telecommunications software stimulate the growing edge of the workforce as it migrates down the information highway to homes, cars, airport lounges, and telework centers.

But the changes go far beyond new technologies and the shifting venues for work. Richard Gurin, president and CEO of Binney & Smith, Inc., and a member of the National Alliance of Business, expresses a growing consensus among business leaders:

"After a long business career, I have become increasingly concerned that the basic problem gripping the American workplace is not interest rates or inflation; those come and go with the business cycle. More deeply rooted is . . . the crisis of creativity. Ideas . . . are what built American business. And it is the arts that build ideas and nurture a place in the mind for them to grow . . . Arts education programs can help repair weaknesses in American education and better prepare workers for the twenty-first century."

An arts education develops collaborative and teamwork skills, technological competencies, flexible thinking, and an appreciation for diversity.

Knowledge is the New Wealth The connection Gurin makes between the needs of the marketplace and workforce on the one hand, and the abilities fostered by an arts education on the other, is based on a straightforward argument:

1 Management gurus such as Peter Drucker, W. Edwards Deming, and Peter Senge have been saying for years that the basic economic resource of today's economies is no longer labor or capital, but knowledge itself — information at work in the learning organization. As information and the technologies derived from it expand at warp speed, businesses find that what creates value and spawns change is the ability to add knowledge to work. Today, that need is so great that companies are adding CKOs, "chief knowledge officers" to help them maintain a competitive edge.

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2 The cutting-edge worker in the Information Age Economy is thus the "knowledge worker," a continuous and highly-adaptable learner who possesses a wide range of "higher order thinking skills." This employee is an imaginative thinker with high-level communication and interpersonal skills.

3 An education in the arts addresses and delivers precisely these kinds of skills. The potential contribution of arts education extends across the board. It builds such thinking skills as analysis, synthesis, evaluation, and critical judgment. It nourishes imagination and creativity. While recognizing the importance of process, it focuses deliberately on content and end-product. It develops collaborative and teamwork skills, technological competencies, flexible thinking, and an appreciation for diversity. An arts education also fosters such valued personal attitudes as self-discipline.

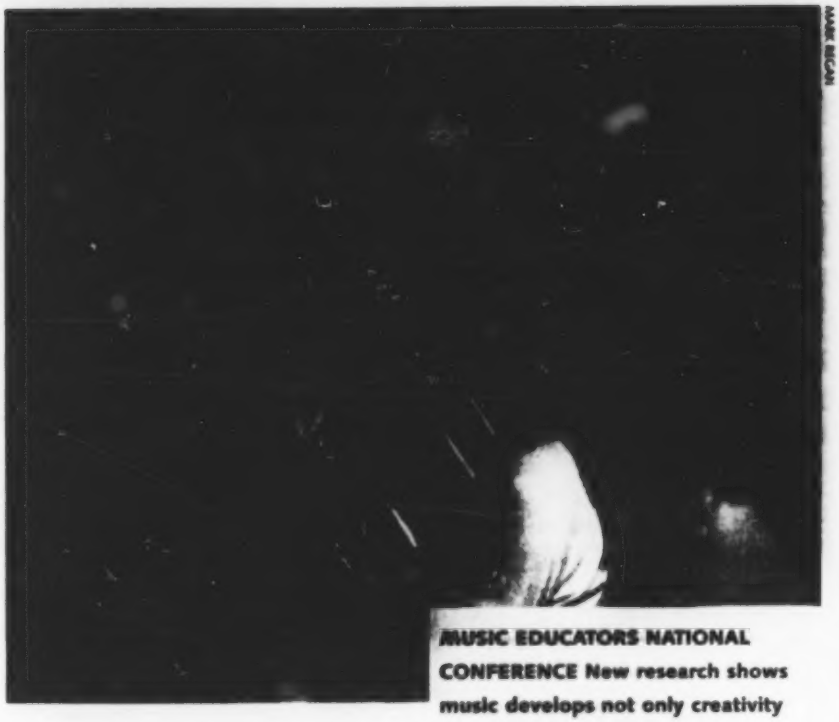
The implications of this argument have slowly been working their way into the decade-and-a-half struggle to reform the nation's schools, even as the "high-performance workplace" remains a core driver for education reform. The public's preoccupation with "getting back to the basics" is being reinforced by a new commitment to school restructuring, school-based decision-making, and standards. Most educators, indeed most Americans, genuinely welcome the renewed interest in stronger fundamentals and higher standards for performance and learning. Too few Americans recognize, however, the breadth and depth of the contribution arts education can make, both to education reform and to the quality of the workforce. But things are changing.

The Creation of a New Alliance

The need for imagination and creativity in the workforce is creating a new alliance between arts education and business. One high-visibility expression of shared interest was the 1994 Louisville conference on "Arts Education for the 21st Century American Economy." The American Council for the Arts (ACA) invited more than 300 business leaders and arts educators to explore an unusual proposition: that the arts make a significant contribution to business (see sidebar page 5). Participants shared common concerns and mapped out strategies for mutually beneficial collaboration. Similar events, such as a December 1996 conference of the Connecticut Alliance for Arts Education on how arts prepare students for the workforce, are springing up locally and regionally around the country.

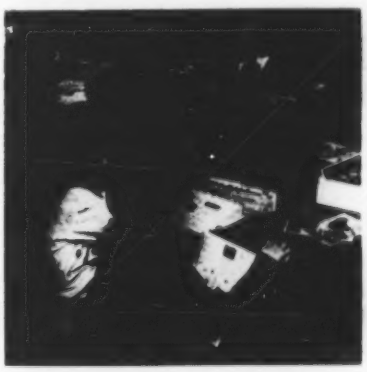
National and state-level forums, such as South Carolina's "Arts in the Basic Curriculum" project, the Pittsburgh Cultural Trust, and the Bronx Development Council — as well as hundreds of energetic arts-business partnerships in communities around the country — are bringing business leaders, arts organizations, and arts educators together around the same fundamental messages:

- Arts education helps the nation produce citizens and workers who are comfortable using many different symbol systems (verbal, mathematical, visual, auditory);
- An arts education is part of the definition of what it means to be an "educated person," i.e., a critical and analytical learner; a confident decision-maker; a problem poser and problem solver; and an imaginative, creative thinker;



MARK RIGAN

MUSIC EDUCATORS NATIONAL CONFERENCE New research shows music develops not only creativity but also spatial intelligence – the ability to perceive the world accurately and form mental images.



Atlanta students find the graphical interface of IBM's SchoolVista easy, and fun, to use. Students are encouraged to collaborate on projects which promote peer-to-peer interaction that teachers find beneficial to learning.

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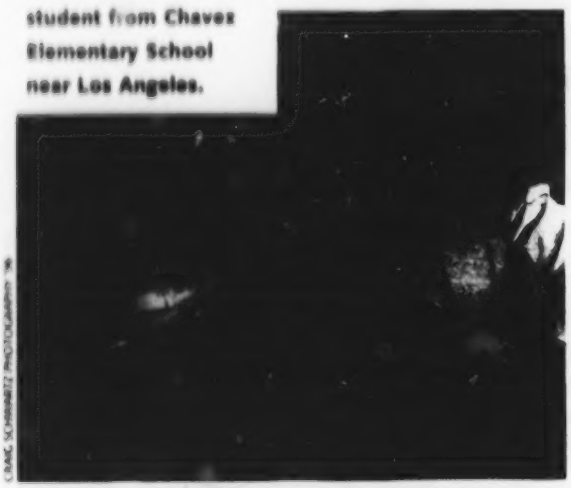
• An education in the arts opens the door to skills and abilities that equip learners for a host of learning contexts, including the workplace, where "knowledge is wealth"; and

• Arts education projects can be a significant catalyst for community development, support for cultural institutions, and economic health (see sidebar page 6) — all important business goals.

The upshot for many in business is that experiences and instruction in the arts build a floor under innovation in the workforce and workplace. Illustrating how these messages come together, Will Tait, the creative director for software developer Intuit's multimedia group, says he looks for a skill set in job candidates that is increasingly typical of companies today: teamwork and communication skills, an understanding of quality concepts, and a background in the arts. "When an Intuit marketing manager puts together a team around a multi-media enhanced product," he says, "the team includes an artist. My own view is that the ability to use color, shape, music, rhythm, and movement is essential to the finished product, primarily because of the sense artists develop for idea sequencing — a crucial thinking skill."

Singer, songwriter, dancer, and storyteller Marc Bailey Llewellyn, one of over 100 artists on the MUSIC CENTER EDUCATION DIVISION roster, works with a student from Chavez Elementary School near Los Angeles.



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THE NEW ARTS EDUCATION

Over the past decade, a new way of thinking about arts education has taken hold, which differs significantly from the limited activity that most adults remember from their own schooling. Based on substantive and rigorous content, the new arts education develops the very capacities that business leaders, educators, and parents want the schools to provide our children: creative problem solving, analytical thinking, collaborative skills, and judgment.

In the new arts education, children learn to convey ideas, feelings, and emotions by creating their own images and performing dance, music, and drama. They learn to decode and understand the historical and cultural messages wrapped up in works of art. They also learn to analyze, critique, and draw reasoned conclusions from what they see and hear; i.e., to reflect on the meaning of their perceptions and experiences. The demonstrated achievements of the new arts education have brought it recognition in areas that are today defining education for both students and teachers. National voluntary standards for the arts, state curriculum frameworks, certification for arts teachers, student assessments, and texts and instructional materials increasingly call for substantive arts education. The results can be seen in the pages of this special section.

In short, arts education is basic education. This assertion becomes all the more clear when we begin to define "basic education" by asking some important but seldom asked questions:

• "What do we mean by 'an educated person?'"

• "What kind of education supports the new skills needed for jobs in the Information Age?

• Or perhaps most important: "What do our children need to know and be able to do to become the best possible human beings?"

In every civilization, the arts have always been inseparable from the very meaning of the term "education," and today, no one can claim to be truly educated who lacks basic knowledge and skills in the fourth R — the arts disciplines.

Coming in from the Curricular Cold For children, the good news is that after a long exile on the curricular fringe of public education, arts education has achieved some success in claiming its rightful place. The possibilities have accelerated since 1989-90, when the contemporary advocacy movement for arts education caught the sustained wave of school reform, launched in the public mind in 1983 by the publication of *A Nation at Risk* and its warning of a "rising tide of mediocrity" in the schools. In the wake of a monumental effort by business leaders, arts educators, community arts organizations, and others, arts education has now become a visible, viable, and vocal part of the national strategy for improving the nation's schools, and a comprehensive approach to arts education is becoming more and more widespread.

Credit is due to educators who have created new, substantive approaches to learning in and through the arts, advancing the goals of education reform while increasing student knowledge of the arts. These new directions help students to: understand the historical and cultural contexts for works of art, develop their skills in producing art, enrich their understanding of the nature of art, and develop the ability to critique, analyze, and make informed judgments about art. These teaching innovations meet new educational needs as they solidify the place of art in the curriculum. The growing

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HOW THE ARTS STRENGTHEN THE WORKFORCE

John Brademas, former Congressman and president emeritus of New York University, provided the ACA Louisville Conference with a three-point rationale for why and how arts education strengthens the workforce.

1. The arts enhance qualities business needs. The indispensable qualities and characteristics for developing the kind of workforce America needs are, in Brademas's words, "exactly the competencies that are animated and enhanced through study and practice of the arts." They are also generic, i.e., transferable to other topics and other areas of life.

2. The arts invigorate the process of learning. Arts education is education that focuses on "doing;" all the arts are related to either product or performance, and often both. The arts are also strongly linked to positive academic performance. Citing a four-year study conducted by the Arts Education Research Center at New York University, Brademas noted that achievement test scores in academic subjects improve when the arts are used to assist learning in mathematics, creative writing, and communication skills.

3. The arts embrace and encourage school participation, especially for youngsters who are at risk. Brademas pointed to the "Fighting Back" project sponsored by the Robert Wood Johnson Foundation, which targets drug and alcohol use among the young. He noted that "participation in arts programs can be a powerful magnet to keep children in school."

Source: John Brademas, Remarks, American Council on the Arts Conference on "Arts Education for the 21st Century American Economy, Louisville, Kentucky, September 16, 1994.

recognition of the importance of the arts is attested by their inclusion in the National Education Goals, as set forth in the Goals 2000: Educate America Act of 1994 — a major step forward.

In Goals 2000, arts education received its first endorsement in federal legislation since the 1960s. (Most Americans are unaware that President Clinton signed the legislation creating Goals 2000 from a magnet school for the arts.) The arts are now recognized as a core subject area in which American children are expected to become competent. Also in 1994, the National Consortium of Arts Organizations published its National Standards for Arts Education, a thoroughly rigorous presentation of "What Every Young American Should Know and Be Able to Do in the Arts," in grades K-12. As deputy secretary of education Madeleine Kunin noted at the time, "the inclusion of the arts in Goals 2000 and the voluntary national arts education standards establish the arts as serious and substantive academic subjects."

ARTS CONNECTION **High school students at New York's Jacqueline Kennedy Onassis High School paint a mural as the final project of a program exploring nature and the environment.**

LUIS CASTAÑEDA

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WHY ARTS EDUCATION IS BASIC

Aside from specific disciplinary content (e.g., how to play the clarinet or execute basic dance sequences), an arts education is valuable to our children in three important senses:

1 an arts education contributes to the quality of education overall and builds critical thinking skills;

2 an arts education builds specific workforce skills that business values; and

3 an education in the arts builds values that connect children to themselves and to their own culture and civilization.

These elements form the core of the argument for why an arts education is basic and vital to education and to the needs of businesses.

An Arts Education Contributes to the Quality of Education and Builds Critical Thinking Skills

1 *An arts education engages students and invigorates the process of learning.* Educational researchers have shown that people use many routes to learning — including kinesthetic,

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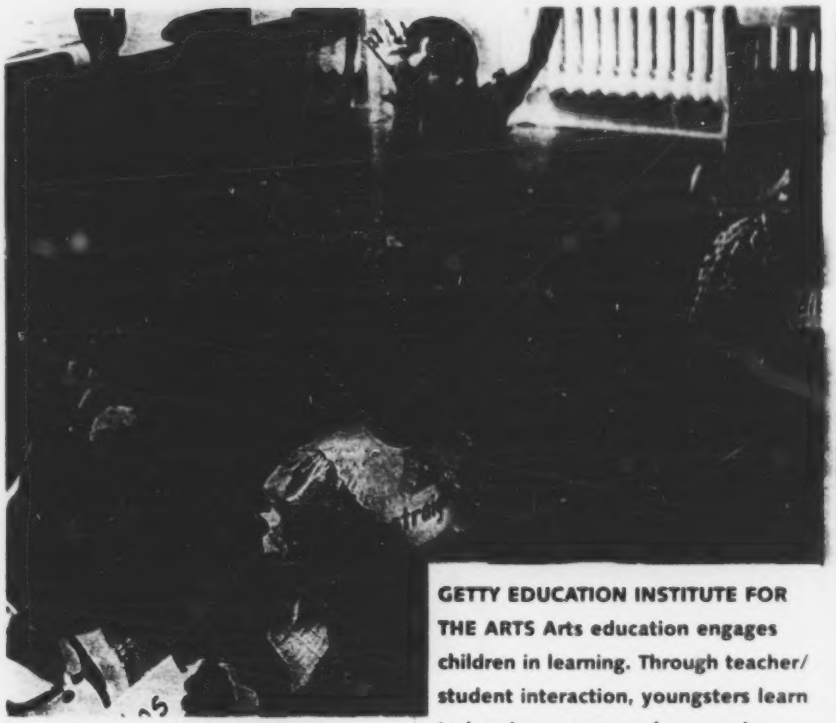

GETTY EDUCATION INSTITUTE FOR THE ARTS Arts education engages children in learning. Through teacher/student interaction, youngsters learn to inquire, reason and assess, in addition to creating works of art.

visual, auditory, synthetic (putting ideas together), analytic (taking ideas apart), and other means. An education that uses the arts readily engages a wider variety of learning styles and increases learning potential for the student. At the Guggenheim Elementary School in inner-city Chicago, for example, after the arts were integrated into the curriculum, daily attendance increased to 94%, and 83% of the students achieved at or above national norms in reading and math.

Keeping young people in school is not just an educational or social issue, it's an economic one, too. In Los Angeles, for example, 85% of all daytime crime is committed by truant youth. The annual cost of truancy to the nation is $228 billion. Later on in the lives of young people, it costs the business community about $30 billion annually to train unskilled employees in reading, writing, and mathematics.

2 *An arts education sets many "hooks" to capture a student's attention, appealing to many levels of experience at the same time.*

For example:

- The arts disciplines reach out to the mind because each is rooted in specific content. They all offer rigorous intellectual challenges. The cognitive problems of representing a particular light in a painting can be as formidable as those involved in constructing any scientific experiment.
- In every art form, an arts education also engages a child across a broad spectrum of emotions; that is, after all, part of what any work of art is designed to do.
- At the same time, an education in the arts brings many other faculties into play: curiosity, wonder, delight, a sense of mystery, satisfaction, unease when quality is neglected, and even frustration.
- The various art forms have special forms of engagement: a dance engages the body and delivers exhilaration; a drama invites the willing suspension of disbelief, creating the context for a deeper message; a painting summons reflection; a song can open a new window onto events, ideas, and historical eras.
- Altogether, what an arts education does is build connections between the content of the art form and the total experience of the student.

3 *An arts education teaches students to draw on new resources to empower their lives.* Dr. Ramon C. Cortines, former Chancellor of the New York City Schools, who has directed some of the most innovative school restructuring initiatives in California and New York, has this to say about the power of the arts for individual students:

"The arts, or the 'Fourth R,' offer a

THE ARTS ARE A FORCE FOR THE NATION'S ECONOMIC HEALTH

A recent study by the National Assembly of Local Arts Agencies (NALAA) on the economic impact of nonprofit arts organizations provides some eye-opening data. Nearly 800 arts organizations in 33 communities in 22 states were studied over three years. The study concluded that the arts are, in fact, an industry in their own right; that the arts are "an economically sound investment for communities of all sizes"; and that they are a net contributor to the nation's economy. And, it is arts education that builds audiences for arts organizatons.

The NALAA report estimated that nonprofit arts organizations generate these levels of economic activity:

- Annual contribution of the arts to the national economy: $36.8 billion
- Number of jobs supported by the arts nationally: 1.3 million
- Annual value of paychecks: $25.2 billion
- Percentage of GNP attributable to nonprofit arts activity: 6%

Source: Jobs, the Arts, and the Economy. Washington, DC: National Assembly of Local Arts Agencies, 1994

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LINCOLN LIFE

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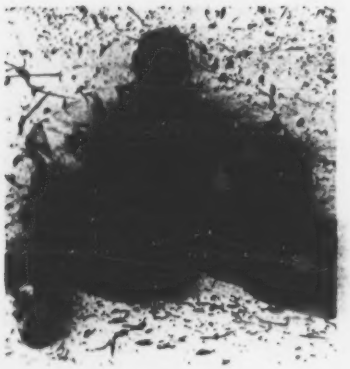

Richard Gurin
Chief Executive Officer
Binney & Smith

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We believe the skills the arts teach — creative thinking, problem-solving and risk-taking, and team work and communications — are precisely the tools the workforce of tomorrow will need.

If we don't encourage students to master these skills through quality arts instruction today, how can we ever expect them to succeed in their highly competitive business careers tomorrow?

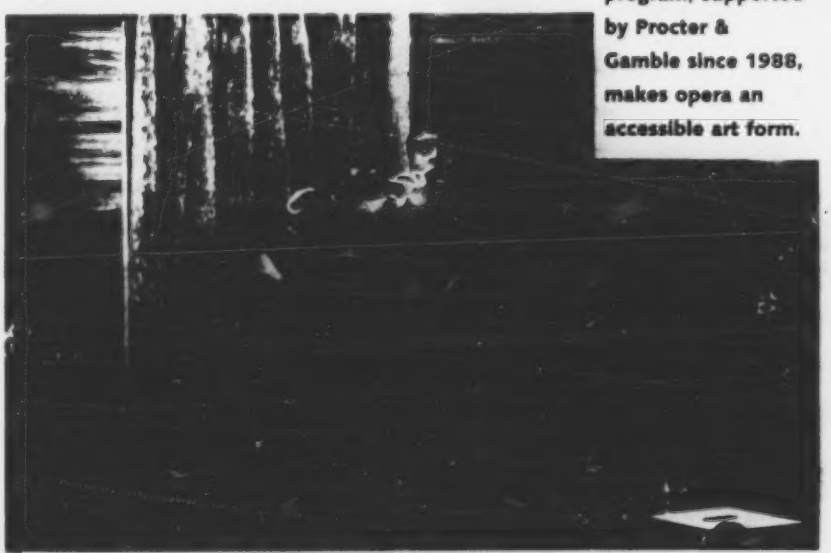
powerful tool for meeting the challenges of reform. Teachers want materials and activities that are hands-on, challenging students to move from the concrete to the abstract . . . [Everyone] has seen the life of at least one child changed by the power of a brush stroke, the discipline of a dance step, the expressive opportunities of music, and the searing courage and vitality of the theater. We know that to live full lives, all children, indeed all people, need opportunities to experience, appreciate, create, and reflect upon art."

4 Perhaps most valuable of all, *an arts education teaches critical thinking skills.* This important point requires a full explanation. Because an education in the arts appeals to the great variety of human intelligences and contributes to the development of the "higher order thinking skills" in Benjamin Bloom's *Taxonomy of Learning* — analysis, synthesis, and evaluation — it helps lay the groundwork students need to be successful in a world where the ability to produce knowledge is at a greater premium than ever before.

Professor Howard Gardner of Harvard University is widely known for his studies on the nature of human intelligence. He theorizes that far from being a single quality, intelligence comprises seven distinct areas of competence: linguistic, logical/mathematical, musical, spatial, bodily/kinesthetic, interpersonal, and intrapersonal. His work demonstrates that by making use of all seven areas learning can be deeply enriched. Arts-based instruction is one of the best ways to engage all seven forms of intelligence. The thinking skills inherent in the arts disciplines teach students how the parts of a work of art fit together, how to create works of art using disparate materials and ideas, and how to judge the quality of the finished product — their own and those of others.

Other key intellectual skills, such as problem posing, problem solving, and decision making, are integral to arts education as well. Professor Lauren B. Resnick, of the University of Pittsburgh, has drawn up a helpful list of the thinking skills nurtured by an arts curriculum (see sidebar page 9).

Researchers have found not just a correlation but evidence of a solid, statistically based, causal connection between at least one art form — music — and improved reasoning abilities. In 1994, Drs. Gordon Shaw and Frances Rauscher of the University of California (Irvine) showed that music lessons



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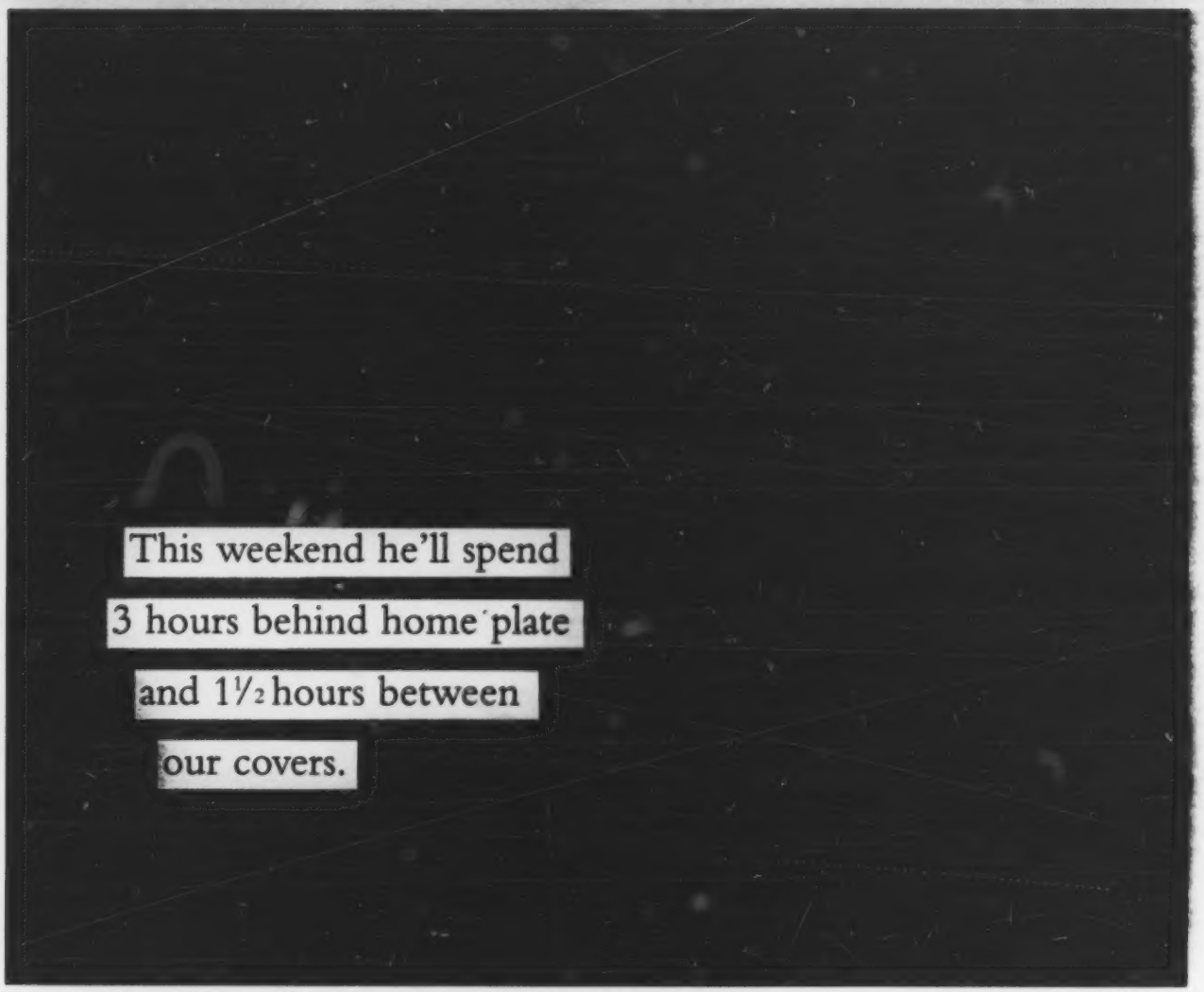

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among preschoolers produced a statistically significant correlation with gains in spatial reasoning, i.e., the ability to perceive the visual world accurately, to form mental images of physical objects, and to recognize variations in objects.

Other research suggests that the arts can be a valuable tool for integrating knowledge across other academic disciplines, and that the arts can be effectively used to create cross-disciplinary curricula. An education in the arts can make this contribution because it develops the ability of students to see and think in wholes. As one of America's foremost experts on the "learning organization," Peter Senge, puts it:

"From a very early age, we are taught to break problems apart, to fragment the world. This apparently makes complex tasks and subjects more manageable, but we pay an enormous price. We can no longer see the consequences of our actions; we lose our intrinsic sense of connection to a larger whole . . . After a while, we give up trying to see the whole altogether."

When the analytical mind is developed at the expense of synthetic intelligence, serious consequencs can follow.

An Arts Education Builds Specific Workforce Skills that Business Values

An arts education teaches directly life attitudes and skills that businesses are looking for. More and more executives are beginning to discover not only that the arts make for a more stimulating and rewarding work environment, but that they can also have a direct, positive impact on the bottom line. In business lingo, the study of the arts provides "value added."

1 *An education in the arts encourages high achievement.* Arts instruction pushes students to perform — and to produce — by offering models of excellence, and by clearly defining the paths for achieving it. Schools that incorporate music, art, dance, drama, and creative writing into their curricula discover they can make a significant impact on overall school success. Students who take arts courses in high school, for example, out-perform students who don't on the Scholastic Aptitude Test (SAT), according to the College Entrance Examination Board. In 1995, SAT scores for students who studied the arts for four years scored 59 points higher on the Verbal portion and 44 points higher on the Mathematics portion than students with no arts coursework.

2 *Study of the arts encourages a suppleness of mind, a toleration for ambiguity, a taste for nuance, and the ability to make trade-offs among alternative courses of action.* The truth that there are many ways of seeing the world and interpreting it is fundamental to an education in the arts. The vision of van Gogh is not the vision of Jasper Johns. Young people who create a dance to express the "meaning of independence" learn that there is no "right" way to present that idea, only movements that are faithful to the idea itself. Says former ARCO president and CEO William F. Kieschnick, "those at home with the nuances and ambiguities of art forms are far more likely to persist in the quest to resolve ambiguity in the practical world." Knowing how to shift intellectual gears beats rigid thinking every time (see sidebar page 11).

3 *Study of the arts helps students to think and work across traditional disciplines.* They learn both to integrate knowledge and to "think outside

THINKING SKILLS IN THE ARTS CURRICULUM

- Arts education encourages nonalgorithmic reasoning, i.e., a path of thinking and action that is not specified in advance, a characteristic that often leads to novel solutions.
- Arts education trains students in complex thinking, i.e., thinking in which the path from beginning to end is not always visible from the outset or from any specific vantage point — as, for instance, when a student learns a piece of music or has to solve unforeseen problems with the use of materials.
- Arts education encourages thinking that yields multiple rather than unique solutions, as when an actor tries different ways of portraying a character, each with its own costs and benefits.
- An arts education asks students to use multiple criteria in creating a work of art, which sometimes conflict with each other, as when artistic goals fight with clarity of communication.
- Arts education involves thinking that is laced with uncertainty. Not everything that bears on the task is known, for example, whether a particular kind of paint will achieve the desired artistic effect.
- Arts education requires self-regulation of the thinking process itself, as when students are forced to make interim assessments of their work, self-correct, or apply external standards.
- Arts education involves learning how to impose meaning, finding structure in apparent disorder, as when purpose emerges from seemingly random movements in a modern dance.
- Arts education also involves nuanced judgment and interpretation, as when playwrights work to find exactly the right words to establish a character, signal a turn of plot, or achieve an emotional effect.

Source: Lauren B. Resnick, Education and Learning to Think, Washington, DC: National Academy Press, 1987.

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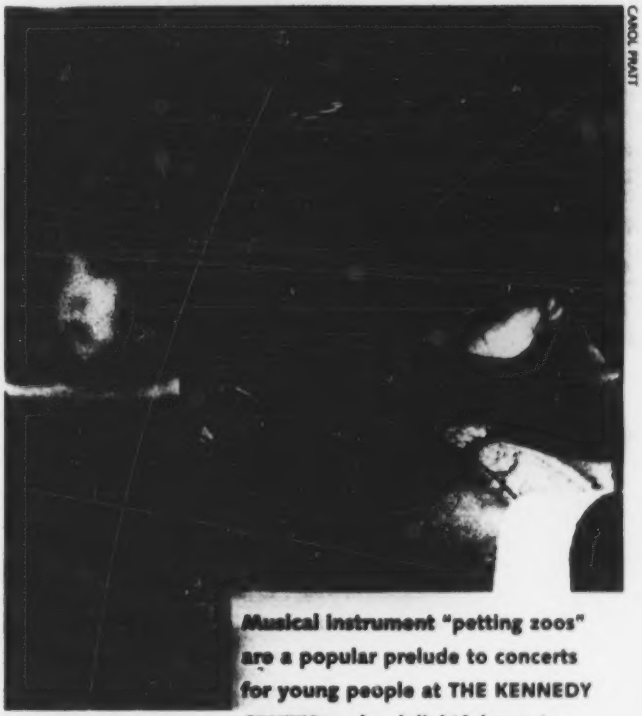
the boxes." With some exceptions, the tendency in American public education is to pay scant attention to the integration of learning. Today's school curricula still mirror the 19th century German university system of academic "disciplines." Forty-five-minute class periods are parcelled out to English, physics, and civics with the result that students seldom see their studies as a whole. Nor are they taught how to breach subject-area lines to enhance learning in more than one discipline, or how to create contexts for new knowledge that do not necessarily fit into the traditional disciplinary boxes.

Arts education affords excellent opportunities for breaking down such barriers. At New Dorp High School on Staten Island, for example, the art history and aesthetic components of required arts classes tie into the cultures explored in the school's Global Studies curriculum. Art teachers construct their own curriculum units, which use economic, historical, geographic, and political factors as they relate to the art of each culture, country, and continent.

Similarly, leading-edge companies, which now spend millions annually to spark imagination throughout their organizations, find that the most creative ideas come from people who are not bound by conventional modes of thinking. Says A. Thomas Young, former executive vice-president of Lockheed Martin, "many great ideas come from people poking around unfamiliar disciplines — often the arts — who apply what they find to their own field." Knute Rockne, he points out, patterned backfield formations for Notre Dame's famed "Four Horsemen" after watching a dance performance, and military designers borrowed Picasso's cubist art to create more effective camouflage patterns.

4 *An education in the arts teaches students how to work cooperatively, and how to work out conflicting points of view.* Both skills are critical in the workplace. Playing in a school orchestra, singing in a choir, and putting on a dramatic production are all cooperative activities; they require and create well-developed communication and interpersonal skills. In a 1992 Wall Street Journal article, John Kelsch, director of quality at Xerox, put it this way: "We want to hire students who are better prepared . . . to work in team environments, and we want them to understand work as a result of processes."



CAROL FRATT

Musical instrument "petting zoos" are a popular prelude to concerts for young people at THE KENNEDY CENTER and a delightful way to introduce children to the instruments of the orchestra.

5 *An education in the arts builds an understanding of diversity and the multi-cultural dimensions of our world.* Every art object (play, composition, painting, sculpture, dance, poem) invites the student who encounters it to see the world from someone else's vantage point. All the arts naturally draw on other cultures — their tales, songs, histories, myths, and values — to create meanings. Sometime before 2050 the United States will become a "majority-minority" nation. Those demographics make these capabilities crucial to education and the future of our children. An arts education can lay the foundation for a deeper understanding of the global marketplace as well.

The idea of quality also enters arts education as students strive to make their next work better than the last.

6 *An arts education insists on the value of content, which helps students understand "quality" as a key value.* Real arts education goes well beyond mere "appreciation" for the arts. It also includes performance, creating products, and the mastery of the knowledge, skills, and persistence required to do both. The idea of quality also enters arts education as students strive to make their next work better than the last. If that sounds like W. Edwards Deming and "continuous improvement," it is.

Arts education students also experience the strong connection between personal (or group) effort and quality of result. They also come to understand and value what makes a work of art "good" and what it means to work to a standard. That kind of education is not just education about art, it is education about life.

Not incidentally, this engagement with content, quality, and standards is why "exposure programs" (e.g., periodic trips to the art museum or

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VALUE ADDED: HOW ARTS EDUCATION BUILDS THE SKILLS THAT BUSINESS VALUES

1. An education in the arts encourages high achievement.
2. Study of the arts encourages a suppleness of mind, a toleration for ambiguity, a taste for nuance, and the ability to make trade-offs among alternative courses of action.
3. Study of the arts helps students to think and work across traditional disciplines. They learn both to integrate knowledge and to "think outside the boxes."
4. An education in the arts teaches students how to work cooperatively.
5. An education in the arts builds an understanding of diversity and the multi-cultural dimensions of our world.
6. An arts education insists on the value of content, which helps students understand "quality" as a key value.
7. An arts education contributes to technological competence.

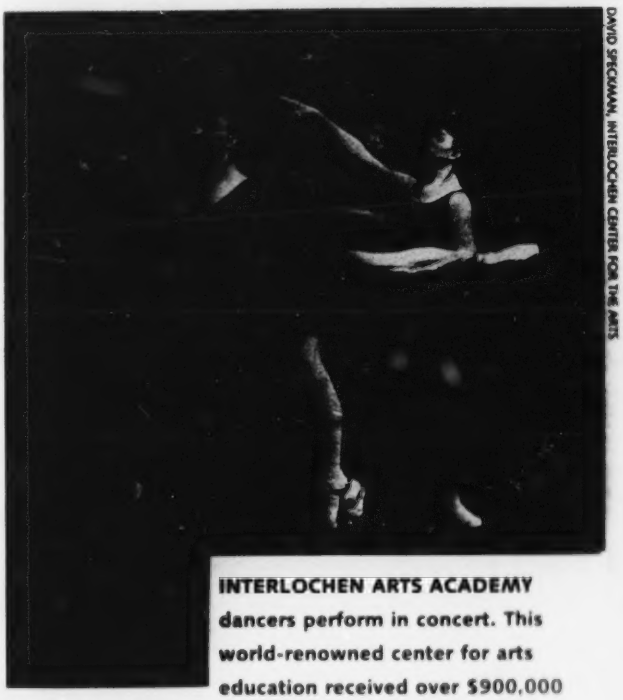
visits by a string quartet from the local symphony) are insufficient compared to a basic education in the arts. The arts are not a kind of cultural vaccine a student can take with a simple injection. Real engagement with content in the arts takes hard work — practice, study, and repeated assessment — just as learning English composition and French take hard work. Without rigor, students never get to quality; in an arts education, they get rigor.

The TUCSON-PIMA ARTS COUNCIL asked local artists to teach students techniques of ceramic tile work, used to beautify public benches. The skill is highly marketable in Southern Arizona.

7 *An arts education contributes to technological competence.* Technology has always been integral to the arts, from ancient times when sculptors in marble used metallurgy to hone their chisels, to the studios of today, where metals are shaped using acetylene torches. Similarly, the dramatists of ancient Greek theater had a profound knowledge of acoustics, while their modern counterparts are masters of such technologies as electronic sound, lighting, film, and television. In all the arts disciplines, a wide variety of technologies offer students ways to accomplish artistic, scholarly, production, and performance goals. New technologies also make it possible for students to try out a vast array of solutions to artistic problems. Well used, interactive media — which are a combination of artistic and technological resources — spark creative thinking skills, as any parent can testify whose 10-year-old has reprogrammed the VCR!

Used appropriately, technology extends the reach of the learner. Not only can interesting and innovative technologies attract students to the arts, the arts also attract students to technology and encourage technological competence. Employing computers to create media animations calls on the same competencies business needs to strengthen the workforce.

Sharon Morgan, executive director of the Oregon Coastal Council for the Arts, insists that arts-in-technology programs impart a special kind of academic discipline. She reports that "the kids in our Animation Project find that while the software may give them quick access to working tools, the work is hard. When they find out how difficult it is, some naturally fall by the wayside. But it turns others around. Animation arts have introduced them to why they need a broad and content-rich education."



DAVID SPECKMAN, INTERLOCHEN CENTER FOR THE ARTS

INTERLOCHEN ARTS ACADEMY dancers perform in concert. This world-renowned center for arts education received over $900,000 in corporate and foundation support last year.

An Arts Education Connects Young People to Themselves, their Culture, and their Civilization

1 An arts education speaks to and helps children build the capabilities that help them grow as unique individuals:

- the imagination to see something wholly new in the most ordinary materials and events;

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ENTIRE

WORLD

TO PAY

OUR BILLS.

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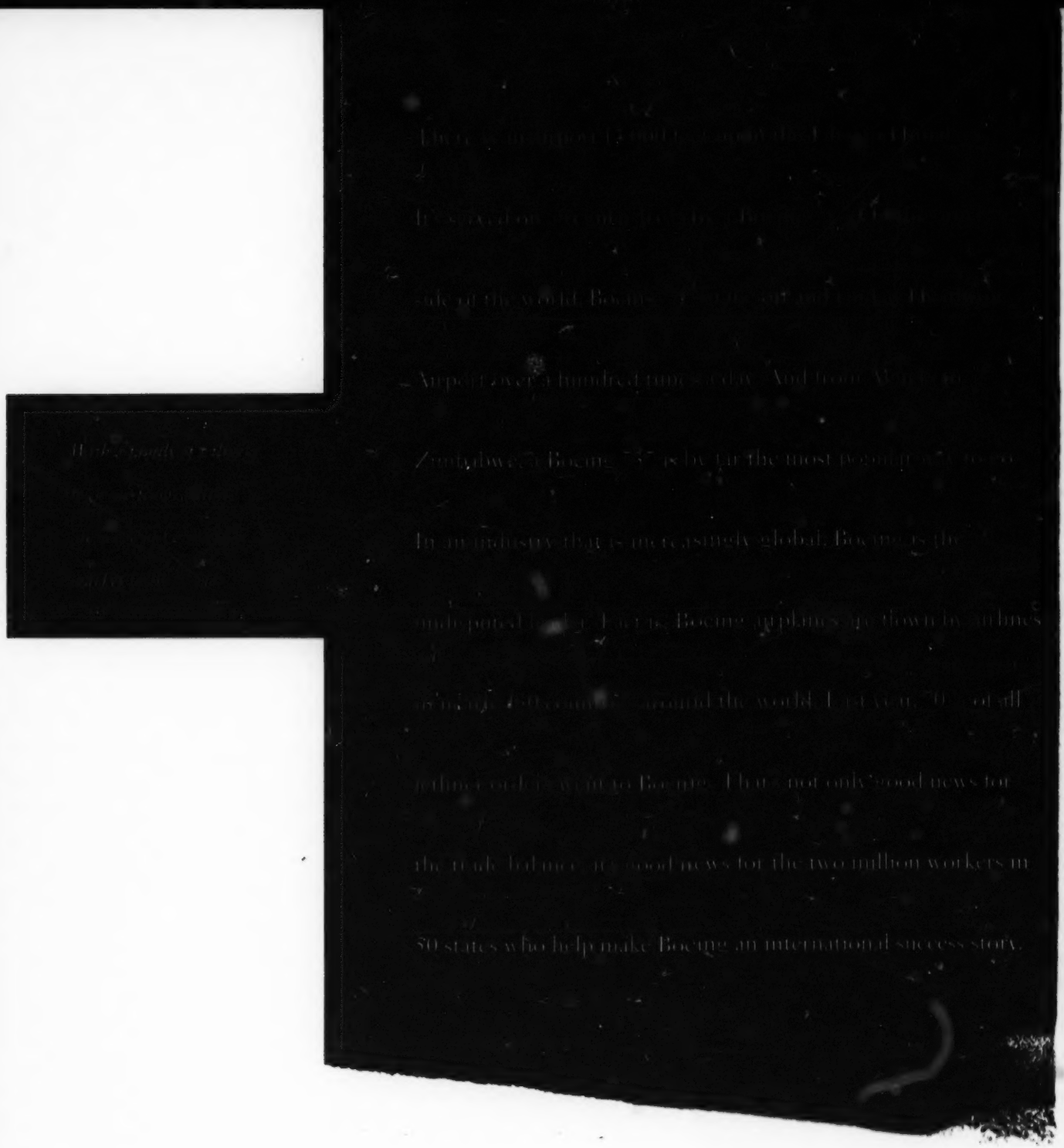

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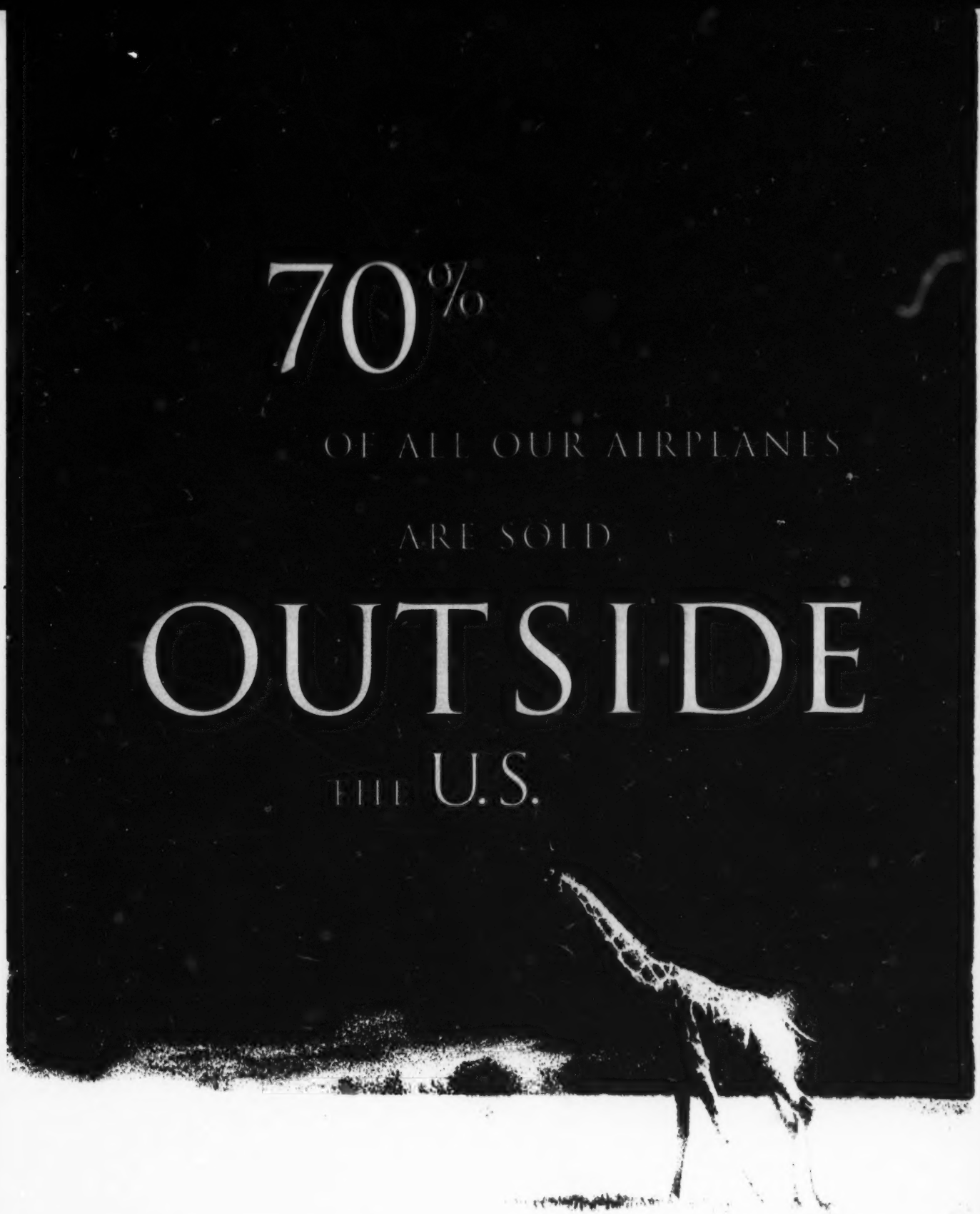

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• the daring to challenge tired modes of expression;

• the eye of critical discernment that can separate the good from the mediocre, and the truly beautiful from the merely good;

• the self-knowledge that comes from exploring the emotional side of life that the arts evoke; and

• a sense of responsibility for advancing civilization itself.

2 An education in the arts helps children experience and understand their cultural heritage. It enables them to make new connections to the past that continue to nourish them, and to the world of beauty — in all art forms — that surrounds and inspires Americans today. An education in the arts provides children with unique ways of understanding the broad range of human experience, and how to find personal fulfillment, whether vocational or avocational.

3 An arts education teaches children how to navigate the broad river of meaning which bears all of us — individuals, society, and nation — in the present, and which carries us into the future. Through an education in the arts, children can learn to present ideas and issues in new ways; to teach and persuade; to entertain; to design, plan, and make things beautiful. With an arts education, children can learn how our culture is grounded. More important, they can figure out where they are headed.

4 An arts education provides children with an avenue to the incomparable. As one recent essay puts it: "To read Schiller's poem Ode to Joy . . . is to know one kind of beauty, yet to hear it sung by a great chorus as the majestic conclusion to Beethoven's Ninth Symphony is to experience beauty of an entirely different kind, one that for many is sublime." The arts and arts education, in the end, are about making that kind of experience — and difference — available. It is one of the greatest gifts education can bestow on any child.

"Those at home with the nuances and ambiguities of art forms are far more likely to persist in the quest to resolve ambiguity in the practical world."

WILLIAM F. KIESCHNICK, FORMER PRESIDENT AND CEO, ARCO

ARTS EDUCATION IS CHANGING EDUCATION

A multi-year research project sponsored by the GE Fund, the John D. and Catherine T. MacArthur Foundation, and the President's Committee for the Arts and Humanities, is taking a close look at the impact of the arts on education. Under the rubric of "Champions of Change," research efforts are being supported to examine:

1. the growing shift from an "observe the performance" model to one based on the content of the performance arts;
2. the Metropolitan Opera Guild's opera education program, in which youngsters actively create all aspects of their own operas from the ground up, including the business aspects of putting them on;
3. a Connecticut project, in which schools each choose a Shakespearean play and produce it for interscholastic competition;
4. a neighborhood-based partnership in Chicago involving 37 public schools and 27 community organizations; and
5. a research project on the use of arts education with gifted students.

Source: Interview, Jane Polin, GE Fund, September 23 1996

BUSINESSES SUPPORT ARTS EDUCATION: Three Examples

Forces for the Future Education in the United States has always been basically an enterprise of the local community, the local school, and the individual classroom. Today, that perspective dominates education reform, as principals, parents, teachers, community leaders, and businesses seize an unprecedented opportunity to create education changes that can meet their new needs and expectations.

All over the country, there are dramatic examples of how schools, businesses, professional groups, and local arts agencies and organizations are collaborating to help young people develop the skills they need in the modern economy. At the national level, the business community has joined with teachers, school administrators, artists and arts and cultural organizations, parents, and students in a focused effort to make sure the arts are included in state-level plans to implement America's education goals. The business community has been deeply invested in this effort, called the "Goals 2000 Arts Education Partnership." According to executive director Dick Deasy, "When business comes to the table, the issue is taken seriously. Business people increasingly realize that the arts are evidence of a school's commitment to high standards of excellence for every child — the fundamental idea behind Goals 2000. So business is a key player — and a key partner — in our efforts to provide a solid education in the arts to every child in America."

The most exciting stories about business and arts education come from classrooms and local programs, where business people, arts educators, and

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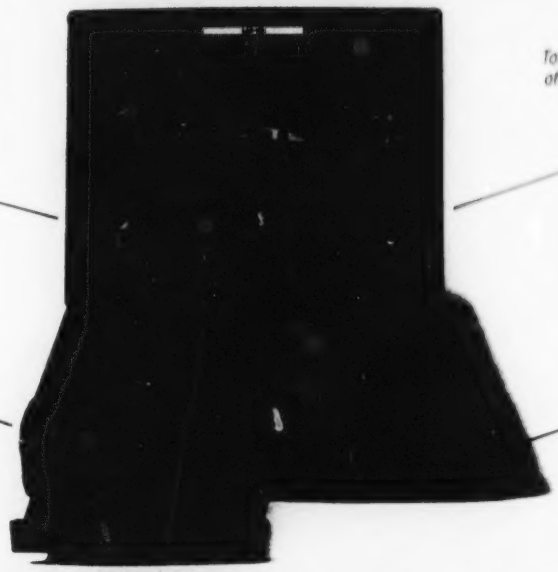

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Businesses need more than the traditional "3 Rs" in education to have a

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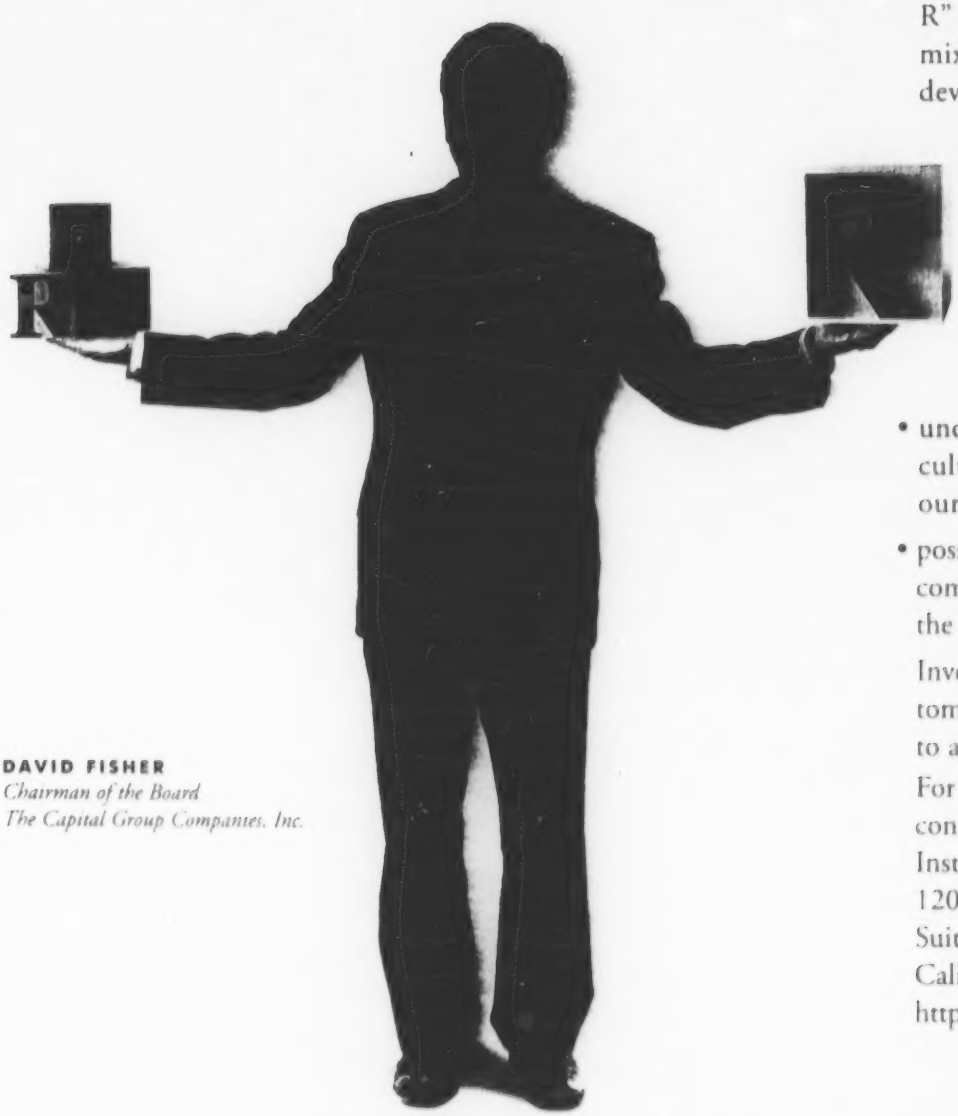
competitive edge in the twenty-first century. Add the arts as the "fourth R" to the educational mix and watch students develop into adults who

- think creatively,
- have high-level communication and interpersonal skills,
- work flexibly across disciplinary boundaries,
- understand the multicultural dimensions of our world, and
- possess a technological competence needed for the information age.



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EDUCATION IS MORE THAN LEARNING TO FOLLOW THE RULES

Elliot W. Eisner, one of the nation's outstanding educators, argues that part of the value of an arts education is learning how to develop particular mental processes. He points out that much of the content of elementary education in this country teaches students to conform to rules. Arithmetic operations, spelling, reading, and punctuation are all based on following specific rules to obtain the "right answer." While necessary to many subjects, the rules approach does not work for developing arguments or interpreting data, skills many business leaders work hard to develop in their employees.

Says Eisner: "[In life] no comparable 'correct' exists. There is no single answer to an artistic problem; there are many. There is no procedure to tell the student with certainty that his or her solution is correct . . . One must depend on that most exquisite of human capacities — judgment. The exercise of judgment in creating artistic images or appreciating all the arts, in turn, depends on developing the ability to cope with ambiguity, to experience nuance, and to weigh the tradeoffs among alternative courses of action."

community arts organizations are working together to make a difference to students.

Ashland Inc.: The Value of Arts Education for School Reform

Ashland Inc. boasts a 70-year corporate commitment to education. Much of its involvement in recent years has gone into school reform in the corporation's home state of Kentucky, where Ashland has been a major player in promoting KERA, the Kentucky Education Reform Act of 1990. KERA provided the framework for the most far-reaching reorganization of a statewide school system ever mandated by a state legislature.

Since 1983, all of Ashland's corporate advertising budget has gone to support quality education. Why? Because Ashland believes deeply that education — particularly arts education — is a linchpin to business growth. Says vice president for communications, Dan Lacy:

"It's a given that today's employee has to have basic skills. But superior skills are needed to survive competitively in the global context. Acquiring them has to begin as early as possible in a child's education, and we see that it comes through arts education. We are not doing justice to our economy or our children if they don't get that in the K-12 context. That's why Ashland supports arts education — not only to build better kids but to build a better workforce."

The participation of Ashland Inc. in the arts education programming of both the Ordway Theatre (St. Paul) and The Minneapolis Institute of Arts (a museum) shows what corporate commitment can do. According to Lacy, Ashland got involved in arts education in the Twin Cities because it has a major presence in the area, with 140 of its SuperAmerica convenience stores located there, as well as one of its Ashland Petroleum Company refineries. "The community demographics were such that we felt a responsibility to our employees and local stockholders to put something back into the community. We wanted to do something for arts education."

Programs at Ordway and the Institute are linked, providing both a performing arts base and a visual arts center. The two collaborated in creating a community of arts education professionals to develop a joint curriculum for a school outreach program, used by more than 40,000 students in the 1995-96 school year.

The curriculum is theme-oriented, building on standing or visiting exhibits at the Institute. At a recent 100-piece exhibit of miniatures and

Paul W. Chellgren
President and Chief Executive Officer
Ashland Inc.

What good is arts education?
Students must be grounded in the basics. Basic reading. Basic math. Basic composition. Aren't those the only skills students really need? Everything else is icing on the cake, right?

Wrong. Today's students need arts education now more than ever. Yes, they need the basics. But today there are two sets of basics. The first — reading, writing, and math — is simply the prerequisite for a second, more complex, equally vital collection of higher-level skills required to function well in today's world.

These basics include the ability to allocate resources; to work successfully with others; to find, analyze, and communicate information; to operate increasingly complex systems of seemingly unrelated parts; and, finally, to use technology. The arts provide an unparalleled opportunity to teach these higher-level basics that are increasingly critical, not only to tomorrow's work force, but also today's.

The learning is in the doing, and the arts allow students to do. No other educational medium offers the same kind of opportunity. In fact, a recent study indicates students who have four years of art and music education score 59 points higher on the verbal SAT and 44 points higher in math.

I'm proud Ashland Inc. supports the arts and arts education. As a member of the National Foundation for Advancement in the Arts board of directors, I urge every parent, every school, every community, and every business to do the same.

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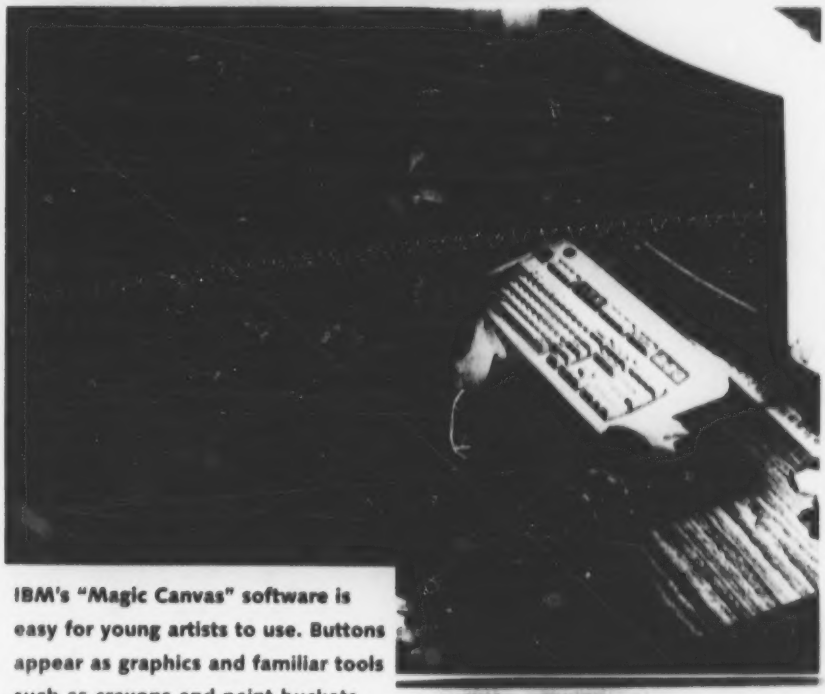

IBM's "Magic Canvas" software is easy for young artists to use. Buttons appear as graphics and familiar tools such as crayons and paint buckets make painting fun and easy.

ceramics from the Han Dynasty in China (206 BCE-220 CE), for example, children not only learned of this dynasty's history and contribution to Chinese culture, they did tomb rubbings, played Chinese games invented during the period (e.g. "Go" and "Pentagrams"), and listened to traditional Chinese music.

In another joint program, "Art Smart," Ordway and the Institute worked with students in a middle school to develop a traveling exhibit of the paintings of a local artist, Clementine Hunter, a former slave. A local collector of her work helped the students put the project together; the students were then trained as docents to travel with the exhibit.

Oregon Coast Council for the Arts: Meeting Business and Education Needs

In rural Lincoln County, Oregon, the Oregon Coast Council for the Arts (OCCA) has brought together local businesses, artists, the Lincoln County School District, and a consortium of nonprofit agencies to create the "Animation Project." Teams of artists and nonartists work with clients to develop animations for specific business needs — just like a commercial production house or advertising agency. The difference is the project's focus on teaching critical thinking and computer skills, not only to students but also to educators, artists, and displaced timber and fishery workers. Students learn such skills as story-boarding, how to make client presentations, and how to negotiate a contract.

Significant Animation Project results produced for clients so far include:

- an "overlay" used by an EPA Fish and Wildlife vessel to display mathematically accurate and probable lava and warm-water flows from undersea volcanoes;
- a promotion for a new underwater steering device for boat motors for Nautamatic Marine Engineering, which solved a marketing problem for the company; and
- an introduction for a safety training video for a Georgia Pacific paper processing mill.

San Francisco elementary students created this sidewalk mural in the Arts Partners project of the 21st Century Academy, developed with support from YOUNG AUDIENCES.

OCCA has also established an Arts/Technology Incubator to extend its training model, expanding it beyond simple animation projects to include CD-ROM production and animated software for use in employee training (Hewlett-Packard is the client). The project also provides both real and cyber-space access to technology training and real-world applications. Says OCCA executive director Sharon Morgan, "we estimate that there are some 1,200 jobs going begging in Portland because people lack the skill mix we are delivering: arts skills, computer skills, and a sense of how to work in a total quality environment. I am convinced that the need to master new technologies will create the biggest need for arts education because all technology is image- and metaphor-based. Arts education teaches kids how to handle that."

"Creative Solutions": Arts Education and the Needs of At-Risk Youngsters

Now in its third year, Creative Solutions is a joint project of Young Audiences of Greater Dallas and the Dallas County Juvenile Department. The program addresses the education needs of both developmentally disabled and adjudicated youth, using the arts to help students develop critical thinking skills, gain skills in the arts disciplines, build self-esteem, and encourage them to see the arts as a viable career path.

Some 1,800 youth from four correctional facilities were involved in the program's first year (1994). Last year a six-week summer program was added, which this year took the shape

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HOW AN ARTS EDUCATION CONNECTS YOUNG PEOPLE TO THEIR CULTURE AND CIVILIZATION

1. An arts education speaks to and helps children build the capabilities that help them grow as unique individuals.
2. An education in the arts helps children experience and understand their cultural heritage.
3. An arts education teaches children how to navigate the broad river of meaning.
4. An arts education provides children with an avenue to the incomparable.

of an intensive exploration of visual art, creative writing, theatre, and integrated arts, hosted by the Dallas Museum of Art. Last year, 15 teens on probation worked with a local playwright to write and produce their own play, "The Fight to Turn Around," which had a four-performance "run" at Dallas's Horchow Auditorium. In another project, 12 young artists worked on 3 x 12-foot wall murals on three floors of the George Allen Courts Building.

The community energy in Creative Solutions is provided by attorneys from the Dallas Bar Association, who work with the students on the paintings, and two professional artists, who contribute more than 300 residency hours. The lawyers also help the young people assemble portfolios of their artwork and write resumes. One of last year's program highlights was an address to the young artists from a judge, who encouraged them to imagine what juries would think and feel as they looked at the murals they had painted.

Teens recommended by their parole officers to Creative Solutions (it's the only way to get in) are enrolled in Thursday classes taught by professional artists. The program already has some alumni, now off probation, who have returned to work alongside the artists as mentors. Seventy-two percent of the program's participants report that learning teamwork skills was an important part of the program for them, and a Juvenile Detention caseworker has praised the program for giving the students a constructive channel for their feelings.

A STRATEGY FOR INVOLVEMENT: THE POWER OF PARTNERSHIPS

As these three examples show, one of the most effective ways for businesses and professionals to support arts education is to become directly involved in partnerships with local schools and arts organizations. There are as many different kinds of partnerships as there are partners and needs, but there is wisdom in grounding every partnership strongly in a local connection. These can include schools, performing arts organizations, local arts agencies, colleges and universities, museums, arts institutes, community centers — or any mix and match that makes sense.

Successful arts education partnerships, as opposed to a partnership that supports the arts as simply a "cultural mission," can take many forms, but the most successful are usually grounded in a solid connection with a local school system (see sidebar page 15).

Six Things That Make a Partnership Work Business involvement in arts education presupposes some requirements. Not all agree on the specifics, but there is enough consensus to draw up a scratch list. Not all requirements have to be fulfilled to do a successful job. Sometimes it only takes the right mix of two or three to get things started.

The following list proceeds in rough chronological order, as if starting to build a partnership at the local level from square one. Although the list is a bit hypothetical, most companies that have participated in arts education partnerships will recognize it as a rough description of their own experience.

1 Vision. Successful partnerships happen because people believe they are worth the effort. Capturing the vision often means a kind of Gestalt shift, developing the ability to see — and project — support for arts education against the broader ground of the community, beginning with the instructional program of the schools — or its absence. Joanne Mongelli of the "Arts Excel" program in White

Banjoist Slim Harrison is accompanied by a budding Baltimore back-up group. WOLF TRAP's Institute for Early Learning trains teachers in imparting academic and life skills through the arts.

SCOTT SUCHMAN

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FORMS PARTNERSHIPS TAKE

Work with a Local Arts Agency

In Prince George's County, Maryland, ATLAS (Authentic Teaching, Learning, and Assessment for All Students) has more than 60 members including the Prince George's County Arts Council. Fifteen of the Council members were already participating in in-school arts education. ATLAS offers four multi-cultural arts components in visual arts, theatre, dance, and music. A key ATLAS feature is its Family Arts Center, an arts education facility for students in pre-K to 4th grade, Head Start, and Even Start.

Support for Professional Development in Local Schools

State Farm supports a "Good Neighbor Award," in which $5,000 grants are given to schools as a way of honoring outstanding teachers for their innovation and leadership. The grants are awarded across all fields of academic study. Those for 1995-96 are being given to arts educators nominated by the National Art Education Association.

Summer Institutes

Some companies support arts educators by sponsoring summer institutes for professional development. The Southeastern Center for Education in the Arts, at the University of Tennessee-Chattanooga, uses its higher education affiliation to attract teachers throughout the region.

Programs Targeted to Specific Needs and Populations

Some arts education partnerships are formed for specific purposes, or are targeted to specific local needs. The students in the Gallery 37 program in Chicago create public art for community development projects. Some partners bolster the business acumen of local arts organizations working with schools. In Phoenix, Business Volunteers for the Arts provides management consulting audits for arts organizations; it is one of 30 such local organizations working in communities across the nation.

Programs Linked to Curriculum Integration

An increasingly common approach links arts education with curriculum integration. The College Board/Getty-sponsored project on "The Arts and the Integration of the High School Curriculum" is supporting five high schools around the country to develop new ways to integrate learning across both the arts and other academic disciplines. In Salinas, Kansas, the "Arts Infusion" program links community corporate partners like Greyhound Charities and Southwestern Bell with the schools' seven-requirement plan for high-school graduation — one of which is the arts.

Programs Aimed at Developing Business Skills

The Corporate Design Foundation channels business support to "Design and Business Education" pilot projects at Theodore Roosevelt High School of Technology and Design in San Antonio, the Boston Renaissance Charter High School, and several institutions of higher education. The program introduces 8th to 12th grade students to both the substance of artistic design and its uses in the business context.

Source: Bruce O. Boston, Using Local Resources: The Power of Partnerships, Reston, VA: National Coalition for Education in the Arts, 1995, and interviews.

Plains, New York provides a perfect example of how the process works.

"We took a lesson from one of our corporate partners, IBM," she says. "When it came to the local arts organizations, we noticed that most of their programs were geared to getting kids to performances. We turned that around. We focused on getting arts organizations into classrooms."

2 Planning. When the architects of successful partnerships are asked what their secret is, the first word that usually rolls off their lips is "planning."

"Planning is basic, not just enthusiasm," says Jack Roberts of the St. Lucie County Arts Council in St. Lucie County, Florida. "In the beginning, we had a group of teachers — arts specialists and others — who had read about [what we wanted to do] and were very interested . . . they wanted to try it. But we had to come up with a plan to sell the idea to the school board before we could go anywhere."

3 Leveraging Resources. If there is a trick to partnering for local arts education, it is leveraging — using resources to build resources. Two principles usually apply. First, let potential partners know that whatever resources they provide will be expended locally; they have a right to that. Second, for businesses, the best leveraging tool is a staff position dedicated to whatever partnership they are trying to grow. If a full-time employee is not possible, a half- or quarter-timer is better than a no-timer.

4 Generating Buy-in. There are no magic bullets here, either. "One-time successes won't do it," says Vicki Poppen of Portland, Oregon's Arts Plan 2000+. "It takes people collaborating long-term if you want to embed arts in the schools." In some places, the key is getting teachers on board, and not just arts teachers.

Another critical buy-in factor is persuading decision makers and constructing truly collaborative arrangements among partners unaccustomed to working together. That may mean cultivating nine school superintendents, as in Kalamazoo, or using vague community sentiment as the launching pad for a city-wide cultural education policy, as was done in Boston.

5 Professional Development for Teachers and Support for Artists. Professional development for teachers and direct support for artists are both crucial to partnerships. There is no escaping the fact that long-term success rises or falls on the quality of instruction, both among the arts

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Natalie Piper, 17, an apprentice in Chicago's GALLERY 37 summer program in the Loop, touches up the "Good Stew" mural, destined for installation as public art at O'Hare International Airport.

specialists brought in to teach, and among the regular class teachers who help the artists get in step with curricular goals. The best resource mix in the world — whether corporate funds, school personnel, support from local arts organizations, or in-kind contributions — will be under-used, or worse, misapplied, if those through whose hands the resources pass are not trained to make the most effective use of them. A good watchword is: it is not the partnership's resources that make the teaching effective; it is the teaching that makes the resources effective.

6 Good Communication and Promotion. Nothing generates momentum for a partnership like visibility, especially when it makes it easier for more participants to jump into the boat. Florida State University's Institute of Art Education, for example, became affordable for teachers primarily because of a focused publicity program, which elicited contributions of food from local restaurants and some $20,000 in contributions from local merchants. Other local partners, unable to give cash, contributed what they could: a local hospital contributed frames for an art exhibition and placed children's pictures in the hospital's birthing center; a local art center and the public library also contributed wall space for pictures.

A New Relationship

American companies are long accustomed to having local arts groups and arts educators knocking on their door, looking for support. In the same vein, companies have long understood their part of the relationship as basically philanthropic. But things are changing. More and more businesses are beginning to understand that the relationship is a two-way street.

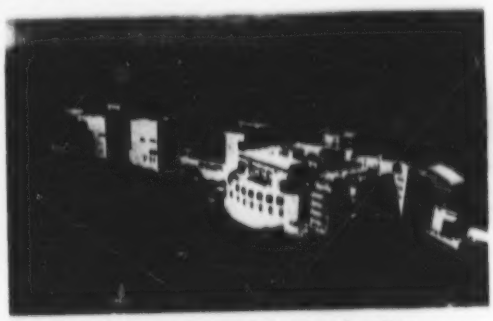
The needs of business in a global, highly competitive economy have recast the requirements for the kind of workers American companies need — "knowledge workers" with imagination and a whole battery of new skills.

As it happens, the very skills required and the people who have them are both found in arts education programs all across the country. But in many places, the short-sighted still believe that arts education is merely the icing on the curricular cake. That view is simply wrong. The truth is that, as more and more businesses come to understand the new partnership between business and arts education, learning in the arts is seen as more basic, more crucial, and more rewarding to both. Business and arts education both have something to give to the other; as each recognizes it, each enables the other to grow. In the end, it's like making a new friend. With the friendship, you realize that things will never be the same, and the realization is something to be grateful for.

Bruce O. Boston, is president of Wordsmith, Inc., a Northern Virginia writing and publications consulting company. He has worked as a writer on several policy reports dealing with education issues, including *A Nation at Risk* and *What Work Requires of Schools*. He is the author of the "Introduction" to the *National Standards for Arts Education* and *Connections: The Arts and the Integration of the High School Curriculum*. He has written or edited more than 250 aritcles, books, reports, and scripts.

Cover photos, left to right: Apple Computer, Inc.; Carol Pratt/The Kennedy Center. Far right: David Speckman/ Interlochen Center for the Arts. Cover quotation: Dan Lacy, Ashland Inc.

THE GETTY CENTER — A CAMPUS FOR THE ARTS



With a long history of commitment to enhancing the value and status of arts education in America's schools, the J. Paul Getty Trust will open its new Los Angeles campus to the public in late 1997. The Getty Center promises to bring the arts to new audiences throughout the nation with programs devoted to arts education, art and cultural heritage, scholarship, and conservation. "Educating for the Workplace through the Arts," an invitational conference for leaders in education reform, sponsored by the Getty Education Institute for the Arts, will offer a preview of the facility and its programs in January 1997.

Designed by architect Richard Meier, the Getty Center will feature a new J. Paul Getty Museum, conservation laboratories, research facilities, and the administrative offices of all the Getty organizations. In addition to the Education Institute, these include the Getty Conservation Institute, the Getty Research Institute for the History of Art and the Humanities, the Getty Information Institute, and the Getty Grant Program.

The campus also features a 450-seat multipurpose auditorium, as well as gardens and terraces that will serve as venues for a variety of public events.

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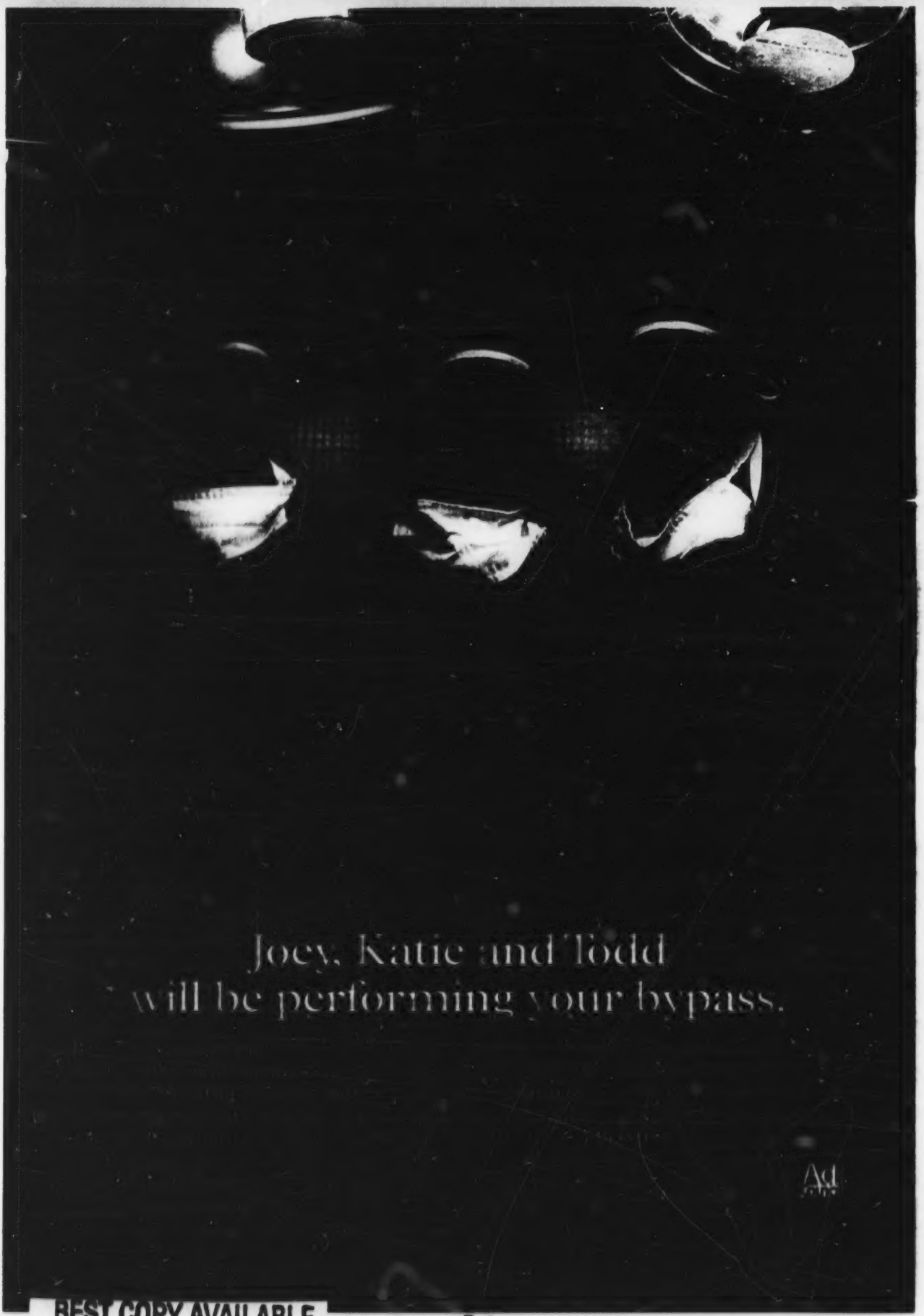

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1996 BUSINESS WEEK SEVENTH ANNUAL AWARDS FOR INSTRUCTIONAL INNOVATION

The New American High Schools: Preparing Students for College and Careers

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STUDENT-OPERATED PRE-SCHOOL
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BUSINESS WEEK, using guidance from the U.S. Department of Education, The National Center For Research in Vocational Education and The McGraw- Hill Educational and Professional Publishing Group selected 10 award winners of The New American High Schools where students:

- achieve high levels of academic and technical skills
- prepare for college and careers
- learn in the context of a career major or other special interest
- learn by doing - in classrooms, workplaces, or community service
- work with teachers in small schools-within-schools
- have the support of a caring community
- receive extra support from adult mentors
- access a wide range of career and college information
- benefit from strong links between high schools and post secondary institutions
- use technology to enhance learning

FENWAY MIDDLE COLLEGE HIGH SCHOOL
BOSTON, MASSACHUSETTS

THOMPSON VALLEY HIGH SCHOOL: CAREER FAIR
LOVELAND, COLORADO

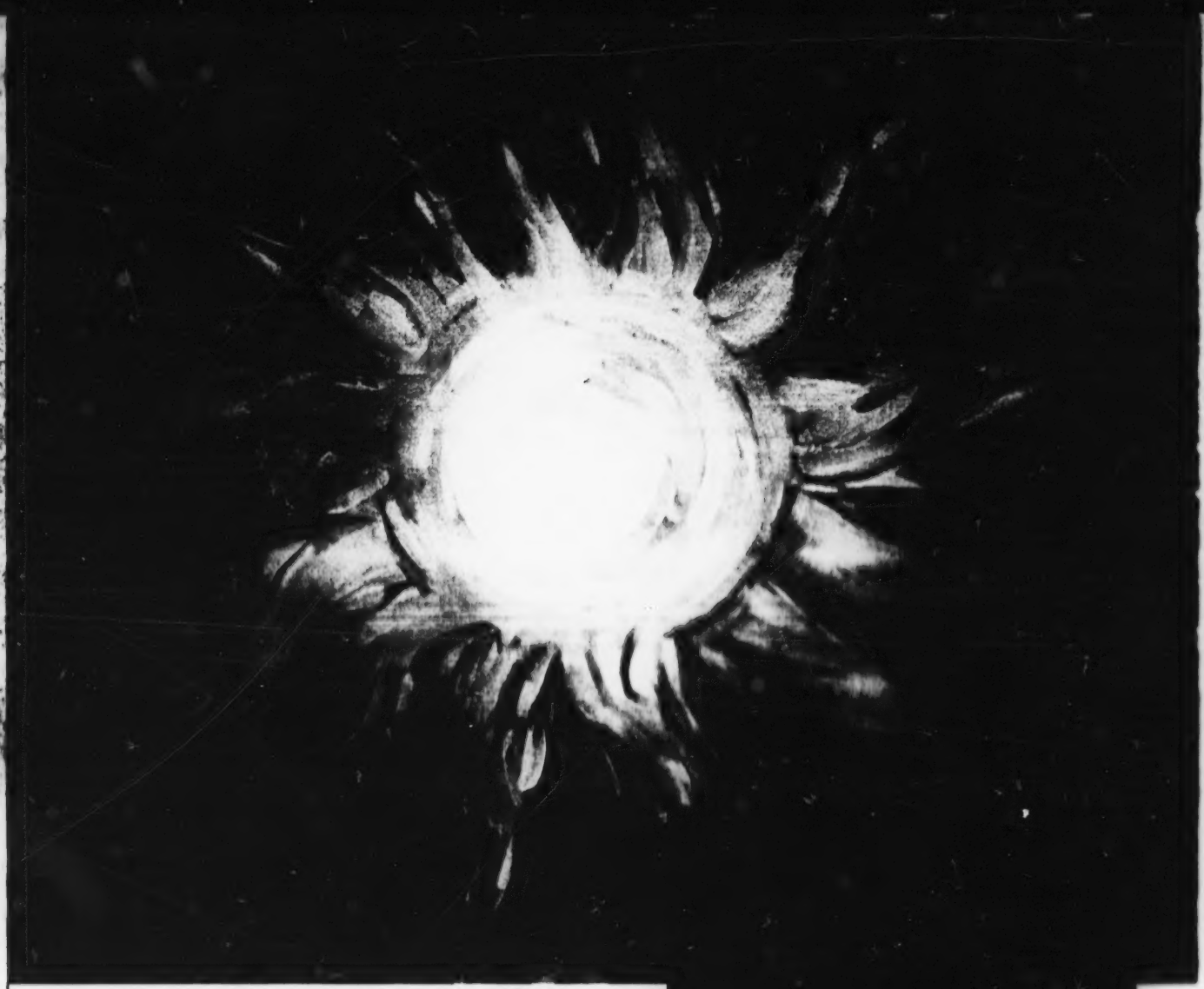
THE WINNING SCHOOLS ARE:

- Chicago High School for the Agricultural Sciences - Chicago, Illinois
- David Douglas High School – Portland, Oregon
- Encina High School – Sacramento, California
- Fenway Middle College High School – Boston, Massachusetts
- Gateway Institute of Technology – St. Louis, Missouri
- High School of Economics and Finance – New York, New York
- Sussex Technical High School – Georgetown, Delaware
- Thompson School District – Loveland, Colorado
- Walhalla High School – Walhalla, South Carolina
- William Turner Technical High School – Miami, Florida

If anyone would like to call or write to these schools' principals or superintendents for the information that will help to adopt or adapt these 10 examples of effective teaching and learning, please write or fax the request to receive a copy of *The New American High School* publication to: Charlotte K. Frank, V.P. - Research and Development, The McGraw-Hill Companies, 1221 Avenue of the Americas, New York, New York, 10020, phone 212/512-6512 fax 212/512-4769.

You can also find *The New American High School* publication text on America Online by going to Keyword: BusinessWeek and clicking on the Offers & Info button. Under Programs & Services click on BW Award for Instrumental Innovation.

"It is our belief that these award winners will have a significant impact on the total school community in preparing their students for college and careers," said David Ferm, publisher of *Business Week*.



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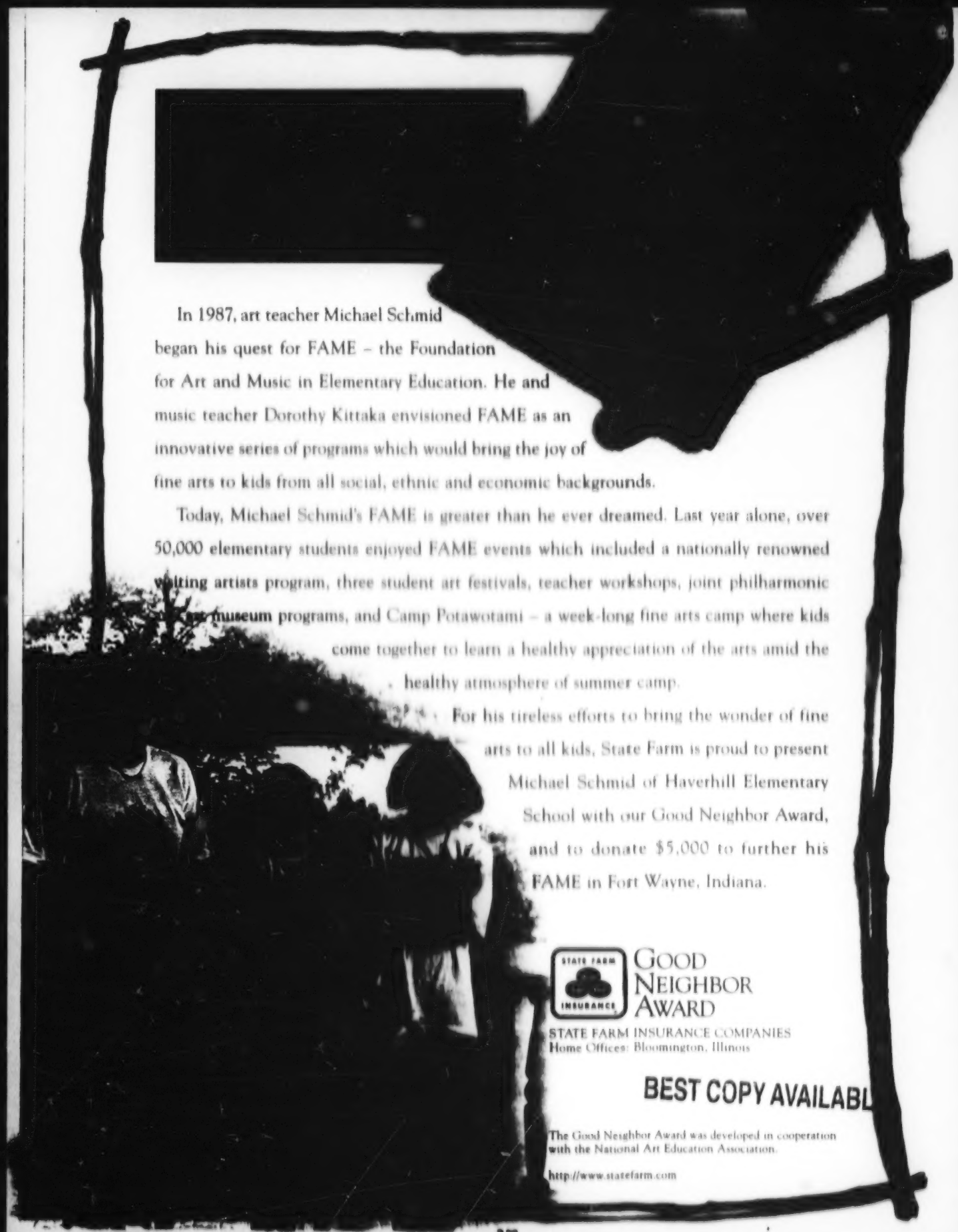

In 1987, art teacher Michael Schmid began his quest for FAME – the Foundation for Art and Music in Elementary Education. He and music teacher Dorothy Kittaka envisioned FAME as an innovative series of programs which would bring the joy of fine arts to kids from all social, ethnic and economic backgrounds.

Today, Michael Schmid's FAME is greater than he ever dreamed. Last year alone, over 50,000 elementary students enjoyed FAME events which included a nationally renowned visiting artists program, three student art festivals, teacher workshops, joint philharmonic / museum programs, and Camp Potawotami – a week-long fine arts camp where kids come together to learn a healthy appreciation of the arts amid the healthy atmosphere of summer camp.

For his tireless efforts to bring the wonder of fine arts to all kids, State Farm is proud to present Michael Schmid of Haverhill Elementary School with our Good Neighbor Award, and to donate $5,000 to further his FAME in Fort Wayne, Indiana.

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The Good Neighbor Award was developed in cooperation with the National Art Education Association.

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